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# Compound Words in the Tragic Poets, Attic Orators, and Plato.

A dissertation submitted to the University Board of Studies of the Johns Hopkins University, in conformity with the requirements for the degree of Doctor of Philosophy.

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# Bibliography.

Most of the authorities are cited in the foot notes. The following though have been of especial help:


Grundriss der Vergleichenden Grammatik der Indogermanischen Sprachen. K. Brugmann und B. Delbrück.

Altindische Grammatik, Vol. 2, part 1. J. Wackernagel.

Ausführliche Grammatik der Griechischen Sprache. R. Kühner

Zeitschrift für Vergleichende Sprachforschung. A. Kuhn (Special articles by L. Schrader and others.)

Sanskrit Grammar, 3d Ed. W. D. Whitney.

Note.

All fragments have been omitted from this study, as they would disturb the general average per page and per line. All references to Greek authors are to the Teubner editions. Other references are to page numbers, except those marked "P", which are to paragraph numbers.

In the case of Demosthenes a distinction has been made between the doubtful orations and those unquestionably genuine. The whole corpus of all the other authors has been considered entire. All the repetitions of compounds have not been given in the orators or Plato, except those of a few exceptional words.

# Introduction.

The formation of compounds from two or more words which have an independent use in a phenomenon common to all languages and periods. Such formations antedate our knowledge of linguistic history and are well developed in the earliest literary monuments of the Indo-European peoples. It is safe to assume that compounds existed even before the development of inflectional endings made a more accurate expression of thought possible. The simple juxtaposition of two words in a sentence implied that a close syntactical relation existed between them; what this relation was, the context had to determine

A natural affinity (συνήθεια) between words leads to their being used side by side (παράδοσις). If this temporary parathetic combination does not offend the aesthetic feeling of language, and stands the test of usage, it is fused into one form (σύνδεσις), and admitted as a new word. Thus, from the parathetic use of Πέλοπος νῆσος arose the synthetic compound Πελοπόννησος.

After the syntax and inflections of a language have become well developed it can dispense with its awkward parathetic uses and employ more accurate modes of expression. Syntactic relations between words are no longer dependent on juxtaposition, but are accurately designated by prefixal and suffixal elements.

a truly synthetic compound though, one which has justified its reason for existence and has become the approved expression for a certain idea, is likely to remain. From it as a stem new words are coined — adjectives, abstracts, prepositions, and denominative verbs.

Compounds form an important part of the vocabulary of Greek at all stages of its development. Homer exhibits nearly all of the types found in the later classical literature. With him they serve the special purpose largely of characterizing the gods and heroes in constantly recurring epithets. These are supposed to have been handed down from very early times, and have acquired the

designation "thiratic compounds." Compounds are the most salient feature of lyric and dithyrambic poetry, and are very prominent in the closely allied choral odes of tragedy. They gradually disappear from classic prose, and reach their minimum in the Attic orators, when only those are tolerated which have established themselves in the heart of everyday speech. They spring up again in great numbers in post-classic Greek, but with a difference; the art of making genuine compounds seems to have been lost, and abnormalities of every description are found.

It is the purpose of this treatise to study the compound in three spheres of classic literature — the Tragic

poets, the Attic orators, and Plato. The poets, Aeschylus, Sophocles, and Euripides, will be treated separately, and compared in the number and character of the compounds they use. A distinction will also be made between the choral and dialogue portions of the dramas.

The ten orators will be considered in groups for the sake of convenience, after some general observations applying to all of them.

The tragic poets and orators have been selected for special investigation because they represent two opposing extremes in style and diction. It should be profitable to study the language of each separately, and see what compounds have survived in the orators, and why. A part only of

the corpus of Plato - about one half will be briefly surveyed, to show his divergence from the poets on one hand, and the orators on the other.

Some of the grammatical aspects of the compound though must be considered before taking it up in these special fields. A short account of the compound in lyric poetry will then be given; because of its close affinity to the choral odes of tragedy.

# Methods of formation.

Greek, more than any other language, required a real synthesis in compounds, and a natural fitness for one another of the ideas conveyed by the separate parts. Compounds were not thrown together in a haphazard way and accepted as good usage by cultivated writers and speakers. Primarily, they had to be an indissoluble unity. Even now this is, in that they take the augment or reduplication before the whole complex and not the last member — e.g. ἐνορμοδέησαν, ὠκοδόμησαν; ἱπποτεροφόρκε is not a real compound.* Further, in certain cases, the constituent parts of

* Cf. 43

a compound cannot be united just as they are, but an intermediate stage is necessary. For instance, ἀστενος *non strength* is impossible; ἀστενος must first become ἀσθενις, then the α is prefixed, ἀασθενίς.[1] Similarly, we cannot say *νομοτεδγρε, but νομοδετέω, to be a νομοδέτης; not ναυάρχω, but ναυαρχέω, to be a ναύαρχος; not λιθοβόλειν, but λιθοβολέω, to be a λιθοβόλος. Only a preposition can be compounded with a verb without the latter changing its nature! This kind of composition is parathetic, as is shown by tmesis, and the fact that augment is placed before the verb

[1] Curtius, Greek. Gram., PP 356, 357.

proper and not before the preposition. In like manner, only in composition with prepositions can abstract substantives be formed without change in the final member.[1] Thus, προβουλή, but ἀναρχία; συμπροθεσις, but εἰσπροθεσις.

There are several minor and more formal evidences of composition which compounds must have.[2] First, a compound can have but two members. Only coordinatives can legitimately have three or more parts, but the number is confined in two in classic Greek. Sometimes a very familiar compound may

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[1] Curtius, EP 385.

[2] Brugmann, Grundriss, vol 2, part 1, 38 ff.; Wackernagel, Altind. Gramm., vol 2, part 1, 24 ff.

take a third member. Only five instances of this change have been found: ἐν-τε-βουκόλος, Eurip. Phoen. 23; τεῖ-δε-πόρ-ων, Eurip. Or. 988; φε-λοκε-σσο-φόρος, Eurip. Cyc. 616; and ἐν-φά-τι-λόγος, Aesch. Ag. 1442. αὐτοκασιγνήτη Eurip. Ph. 136

The third is a worse violation of good usage than the other four, but it is pardonable in the Cyclops a satyr play. Next, the original accent of one or both members must be given up, and the compound have one accent as a whole. Further, the proper phonetic changes must be made at the point of juncture, to fuse the two parts into one — e.g. κλῃ-οῖ-κος (κλῃο-ϝοῖ-κος), τετρατ-ο-σκό-πος. Finally, the first member must appear in its stem-form. This is in itself significant; it shows that a case termination was

felt as really not a part of the word, and should have no place in the compound.

The strict adherence of classic Greek to the rules of proper formation is thrown into bold relief by a comparison with the language of comedy. Aristophanes in a negative way bears witness to the rigidity of good usage by his violations of it; otherwise his malformations would have no point. Though many of the Aristophanic compounds are humorous in themselves, many get some their point to this transgression of the laws of composition. The greater part of his bad formations violate the rule that there must be but two members. This source of fun-making is broad and self-

evident enough to be appreciated by the most untutored. Agglomeration, like κνδοιο φαλαρο-κώδων, with bells on his horses harness, Ran. 963; and ἀρχαιο μελε-σιδωνο-φρυνιχ ήδυλα, honey sweet old songs from Phrynichus Phaenissae, are plentiful. Ino complex was too long & cumbersome for the poets purpose. A notable example is Eccl. 1169—75: a long drawn out aggregation.

Aristophanes also violates the law that a stem form only can be used in composition. The second member of a compound is sometimes itself a prepositional compound. — e.g. ἀπο-παρ-βλώς, Vespae 592; δυρρο-πτέρυγος, Nubes 421; νυκτο-πτερυγ-πλάνητος, Ach. 264. Of, in Ach. 30, the first element of σκοροδο-κώμυλα

is for σκῶρ, then this is a nominative case instead of the stem — it should be σκατοδυνῶρας.

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## Description and Classification.

The simplest and most lucid classification of compounds is given by Whitney[1], which is followed here in the main. He distinguishes three general classes: copulative, determinative, and possessive. In determinatives the first member is dependent on the second. The first member may a substantive limiting

[1] Sanskrit Grammar, 3d. Edit. pp. 247 ff.

in a case relation to the second, or it may be an adjective or adverb describing it. In the first instance the compound is called dependent, in the second descriptive. These two are further subdivided into substantive and adjective compounds, accordingly as the last member is a substantive or adjective. But the line of division cannot be drawn sharply, as an original adjective often acquires the value of a substantive. No distinction then will be attempted. Dependents and descriptives, though technically branches of the determinative, are practically independent of each other, and will be so considered. Another and most important distinction is that between the origins. Greek

compounds then may be classified and defined in the following order: -

1. Copulative, or aggregative (dvandva). The members are syntactically co-ordinate, and in resolution the conjunctions "and", "or" are used. Theoretically, there is no limit to the number of parts, but good Greek usage confines the number to two. - e.g. νυχθήμερον, a night and a day. Sanskrit is not so conservative, and allows almost any number of parts. Aggregations like devagandharva mānuṣoraga rākṣasa, gods and Gandharvas and men and serpents and demons, are not infrequent. Copulatives in any use in classic Greek; with the exception of numerals, νυχθήμερον and πεντεκαιδεκαετής (ές) are about the only examples.

ἑπτάβοιον

2. Dvigu.[1] The name is a sample of the class, and means worth two cows; lack of another designation makes it necessary to use the Sanskrit name. The first part is, in Greek, always a numeral, and the last a substantive, the whole having the value of an adjective. The use of the dvigu is limited almost entirely to the forensic speeches of the orators.

The last member is in most cases — ΤΑΛΑΝΤΟΣ. — e.g. ΤΡΙΤΑΛΑΝΤΟΣ, ΤΕΤΡΑΤΑΛΑΝΤΟΣ, worth three talents, or four talents. The dvigu is closely related to the possessive, but the two are not identical.

3. Possessive, or secondary adjective compounds (bahuvrihi). These are directly determinative to which the idea of "pos-

[1] Whitney, ¶ 1312.

ession" is added. Though if final member is a noun the whole compound is an adjective. An adjective suffix is necessary, though it is sometimes found, e.g. ὠκύπους, χρυσόθρονος; χρυσο-δύραιος, ὁμοσόφιος. The meaning of the complex is not given by a simple resolution, but some periphrasis expressing "possession" is required. Sometimes, especially when the noun final member is a part of the body, the periphrasis is best given by the accusative case. For instance, βραδύπους is equivalent to βραδὺς (τοὺς) πόδας. Homer uses both ὠκύπους and ὠκὺς πόδας. The possessive compound is styled "exocentric" by Brugmann[1].

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[1] Grundriss II, 1, 75.

because its fundamental idea of ἴνις is his relation to the complex itself. This usage as a personal epithet has also led to its being called 'epithetical'.

H. Descriptive (karmadharaya). The first member is an adjective or adverb which qualifies a noun or adjective second member. If the first part is an adverb, the second must be an adjective. Ordinary adjectives qualifying nouns are very rare in classic Greek; μονότεκνος, an only child, Eurip Alc. 900, is one of the few examples. These are mostly possessive; μονότεκνος would ordinarily mean having but one child. The type is rather common though in later Greek. — e.g. κοκκοδρόμος, belly-band; κοκκοδουλος, a stone to ease belly.

5. Dependent (tatpurusa). This class is by far the most important in all departments of the literature, and requires a more detailed account than the others. The dependent compound falls into two divisions, which require separate treatment: first, those with governing final member; and, second, those with governing first member.

The first division comprises the great majority of dependents, and is usually regarded as constituting the whole class. But a compound is none the less dependent because the order of its members is reversed. In this branch are the usual relations are represented in its first member that are found in simple words. In at least three-fourths of all the examples

the first member is equivalent to an accusative case. In many of these the last member is a verbal derivative of active signification, and the first is its direct object, either the object affected or the object effected. The -φόρος compound is typical of the first — δορυφόρος, σακεσφόρος etc; οἰκοδόμος, and the numerous -ποιός compounds — ἱματιοποιός, σιτοποιός etc — are typical of the second.

After the accusative case, the dative is the most common. The following examples will serve to illustrate the uses of the ordinary dative: αἱματο-ταγής, dripping with blood; δημηγόρος, speaking to the people; δημιουργός, working for the people; θεοσεβής, like to the gods; δορίμαχος, raging with the spear; ἡμίθεος,

joined with wax; κηρόδετος, bound with thorn; λευκόπτερος, spotted with white.

The instrumental use of the dative is seen in the δορι- compounds of the tragic poets, where war and battle are often figuratively implied:— e.g. δορύκμητος, armed by the spear; δορίπτολις, falling by the spear; δορύάλωτος, captured by the spear.

The dative in a locative sense is uncommon. Aeschylus furnishes two examples beyond a few proper names, where the first member is the name of a place. — e.g. Σουνιάς, born at Sunium, Per. 447; Σουνιάκτιος, dying at Suna. Per. 54. Compare Σουνιάρχιος, worshipped at Sunium, Arist. Eq. 560. Sophocles has Θρᾳκί- once; ὀρεσβάτης, roaming in the mountains. Phil. 955;

O. C. 105-4; ὀρεσσιβάτας, O. C. 1100, Ant. 850; ὀρεσσιβώτου, feeding in the mountains, Phil. 1148. The following are found in Euripides: ὀρεσσιβάτης Fra. 484; ὀρεσσίβροτος, ranging in the mountains, I. A. 1548; ὀρεσσίτροφος, pasturing in the mountains, H. F. 864; ὀρεσσόοος, lying in the mountains, Cyc. 247, Hipp. 1277; πυρσογενής, born in the fire, Or. 820, Hipp. 1223; ὑλοφορβός, feeding in the woods, 9. T. 261. πυρσογενής is doubtful; Smith separates the elements.

The genitive case is fairly abundant. In many cases the last member is a verbal derivative from a verb which takes the genitive. -αρκος is common as last member. - cf. νεόαρκος, ἰδεόαρκος. The source or agent is often indicated by the first member; especially in the compounds of the verb. - e.g. [illegible]

spoken by the gods; देवोप्तः, sounded of the gods; देवदत्तः given by the gods; दैवजः sprung from the gods; देवपानीः, frenzied by the gods; देवहूतः hailed by the gods.

The second branch of the dependent compound, with governing first member, was seen of enough importance in Sanskrit to be recognized as a separate class and be given a name by the Hindoo grammarians[1]. The nearest parallel to the Greek type is the compound with a present participle in the first member. These are limited though almost entirely to the oldest Vedic literature, and are scarcely thirty in number. The class is fairly abundant in Greek, and nearly

[1] Whitney, ¶ 1309.

evenly distributed over all departments of the literature. Of most frequent occurrence is a verbal in the first member, which governs the second in an accusative relation. The greatest number and variety are found in Homer. Here we find three general types of verbal derivatives: first, from a present stem — e.g. ἐκτε-φνοῦ; second, from a first aorist stem in -σι- or -ξι- — e.g. ἐλεξίφρων, λυσίμελος; third, from a second aorist stem — e.g. φυγοπτόλεμος, λιποπτέτης. Brugman recognizes these three types, and considers the first as imperative in origin. Thus, ἑλκεχίτων originally stood for ἕλκε(τὸν) χιτῶνα. The

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Il., 04.

second is mostly Homeric[1], and both the first and second are comparatively rare in the tragic poets. The only examples of the second that are distinctly marked in the orators are λυσίπτολις(-ιν), and μυσόκακος(-ιν). The third type only is found to any extent in the orators, and it is limited to a few stems like φιλο- and λιπο-. φιλο- is the favorite stem; this is true even for the poets, and in the orators φιλο- takes almost absolute sway. This is a most interesting case of the speed of analogy. The φιλο- compound could not have been marked as first, but was a possession, or an oppositional possession; φιλο λίνδυνος should mean holding danger

[1] Monroe, Homeric Grammar, 83.

as dear, and not having danger. One example only has fallen under my observation where φιλο- is not felt as verbal — φιλόφρων, having a friendly mind, Eurip. I.T. 1061, and Hesch. Per. 97. The φιλο compounds are very numerous in the tragic poets and orators, and are all, with the exception just cited, verbal and transitive. The whole corpus of Homer shows but fourteen examples, and in all of them the verbal sense is unmistakable. This shows that the type was well established but not widespread in Homer. The verbal force here must be due to analogy with compounds like φυγόδικος and λεο-πάτρης. Euphony may have also been partially responsible for the wide extension of the φιλο- compound.

φιλο- is certainly more euphonious as first member than as last. The only example of this in the range of this study is ξυροφιλεῖν, Antiphon 5.78. φιλοξυρία and φιλόξυρος are both found.

The orators have a considerable number of compounds in μισο-, as the antithesis of φιλο-, e.g. μισόδυρος, μισοδάνεικος. These two stems embrace the majority of the verbal first member compounds in the orators.

The class of compounds with governing first member is almost exhausted with the verbal derivatives. There are though a few examples, mostly in the orators, where an ordinary adjective in the first member controls

the second in a genitive or dative relation. The only adjectives which are thus used in the orators are ἄπειρος, ἄξιος, and ἴσος — e.g. ἀπειρόκαλος, ignorant of the beautiful; ἀπειρόκακος, ignorant of evil; ἰσόθεος, equal, like to the gods; ἀξιόπιστος, worthy of belief.

6. Adverbial.[1] Compounds, like simple words, are occasionally used as stems for forming adverbs — e.g. φιλοτίμως, φιλοψύχως. They are energetic terms in Greek, but more so in the poets than the orators.

7. Compound denominative verbs.

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[1] There is no exact parallel in Sanskrit; the nearest approach is the anuyātikāva, an accusative used adverbially, e.g. nāmārtham-on different character. Whitney P 1313.

Denominative verbs are formed on ~~or~~ compound stems much more frequently than adverbs. The great majority of stems with are dependent compounds whose first member is equivalent to an accusative case. A considerable number are derived from descriptives, and but few from possessives. The proportions are nearly the same in both the the orators and the tragic poets. An analysis then for Isocrates will be typical for all. Out of a total of 241 compounds, 62 are verbs. The different classes are represented in these as follows: possessive, 2; descriptive, 17; dependent with accusative first member, 27; with genitive first member, 2; dative 9 (4 of these are instrumental and 1 locative); with the

first member governing the second as an accusative, 7.

The number of compound verbs in the orators is both relatively and absolutely greater than in the poets. Aeschylus has 5·4 examples in a total of 736; Sophocles 37 in 490; Euripides 5·9 in 938; Demosthenes on the contrary has 101 in a total of 431;[1] Aeschines 5·9 in 213.



Limitations.

To treat the whole range of words included under the designation "compound" would be too great a task, and

[1] This is for the whole corpus of both genuine and doubtful orations.

including phases of the subject which have been thoroughly investigated before. The following then will be omitted:

1. Prepositional compounds (whose first member is a preposition).

2. α-privative compounds. These have already been made the subject of a special study.[1] A compound with prefixed α-privative, but otherwise suitable, will be included independently of the prefixed negative. — e.g. ἀ-νρόγλωσσον, ἀφελότερος.

3. Compound proper names.

4. Compound numerals. In the use of the last two the writer has but little choice, and consequently they

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[1] The Negative Compounds in Greek, H. A. Hamilton, Baltimore. 1879.

can have but little influence on this style.

6. εὖ- and δυσ- compounds. These are too numerous to be dealt with in a general survey, even if it were profitable. Compounds having other adverbs in the first member are included.

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## Composition[1]

Vowels and consonants brought together in the process of composition usually obey the laws of euphony. Vowels

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[1] Wackernagel, PP 55–57; Kühner, Gr. Gramm. Vol. 1, part 2, 325 ff.; Brugmann, vol. 2, part 1, 94 ff.

sometimes contract, but often they do not. eg. κληροῦχος (κλῆρος, ἔχω), κακοῦργος; but ὁμοειδής, ὁμοιδής. The cases in the orators where contraction does not take place are ὁμοιοειδής, Isoc. 15, 178; and κακοήθεια (-ήθης, -ήθεια). ι and α are brought together in δορίλλωτος, τριήραρχος, γυμνασιάρχος, and λιθάρχος, where of course contraction is impossible.

When two consonants are brought together, a vowel, known as the "composition vowel",[1] is inserted between them. Brugmann claims that the use of such a vowel was favored through the desire to keep the ending of the first member pure. It seems to us however that this explanation is

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page 88. [1] This section follows Kühner-Blass (325ff.)

more suitable for accounting for the lack of contraction in words like ὁμοιο-ειδής and πεζικός. The composition vowels are ᾰ, ε, ο, ᾱ (η), and ι, υ; and the diphthongs αι, ει, οι, and αυ only when they belong to one of the stems.

ᾰ is used only in a few substantives— e.g. ποδ-ᾰ́-νιπτρον, κυν-ᾰ́-μυια, πυλ-ᾰ́-ωρος, πεντ-ᾰ-κόσιοι. ᾱ though is more common. In Attic, it is represented by η, except in Doric forms occurring in lyric poetry, and when it is preceded by ε, ι, or ρ.— e.g. πολεᾱνόμος, ψηφοᾱ-φόρος. α has extended its use beyond its proper sphere, and sometimes displaced the ο of second declension stems— e.g. δενδρᾰφόρος, πεζᾰγικός, καλαμᾰφόρος, πυρᾰφόρος (also πυροφόρος).

ο is used more than all the other

words together. Most third declension stems like o; but it may be regarded in most cases as the o of the genitive singular ending. This is almost equivalent to saying that third declension words are used as first members in composition not in their stem form above, but with the stem plus o. Thus, ἱππο(ο)-κότος, ὀρνιθ(ο)μανής, ἑτερο(ο)φάγος, ὀνοματ(ο)δέτης. Second declension words of course retain the o of the stem. The great prevalence of o as a composition vowel is sufficiently explained by the circumstance that most of the words which are used as first members belong to the second and third declensions. Yet o has sometimes intruded in first declension stems.

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e.g. λογχοφόρος, ῥιξοτόμος, χωρογράφος, δαιδαλοσόφαγος. Nouns first members from second aorist regularly take ο.— e.g. φυγοπόλεμος, λιποπάτηρ. ἑλένανος is exceptional.

ε is used with nouns from a present stem—e.g. ἐχέδυμος, φερέζυγος.

nouns from first aorist stems have ε; elsewhere it is uncommon.— e.g. βλαψίφρων, ταυνοίπτερος, δεινοδέμων.

A few adjectives in ος, mostly of the second declension, take ε—e.g. κυδε-άνειρα (κυδρός[2]), καλλίξωνος, ἀργεί-πους (ἀργός). ε here is distinctly

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[1] A few third decl. stems take ε and there is probability of a case form in some of these. See page 40 for discussion of this.

[2] Originally in Skt., adjectives in -ra sometimes retained ra for i in composition; but the process was intermittent and short lived. Wackernagel, P 24.

practice[1]. There are no examples in the orators.

The juncture of two stems without a vowel, either compositional or belonging to one of the stems, is practically unknown — e.g. σκεδο-φόρος, πυγμ-άχος. The only instances in the orators are compounds of πᾶς and πάλαι — e.g. παύδεινος, παλαιγενέθλιος —, and the stereotyped βλάσφημος (2 C V).

## Case Forms in the First Member

A case form in the first member is very rare, even in Homer,

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[1] Kühner, § 29, Anm. 1.

and other modes of explanation must be resorted to when possible.

Most of the examples belong to the dative, singular or plural, and the meaning is always locative or instrumental. It is often doubtful whether an -i- here is a composition vowel, or a dative ending. But -i- as a composition vowel has a very limited range in comparison with -o-, and when both form and meaning point to a dative case, the proof is much stronger than if -o- were the vowel concerned.

There are other cases where the form of the first member is dative, but its meaning a consecutive; these may be due to analogy.

These possible dative first members

confine themselves largely to the two words δορυ and ὄρος; the first is generally instrumental, the last always a locative. There are ten δορι-compounds in Aeschylus, two in Sophocles, and seven in Euripides. All but three of these are instrumental; the exceptions are: δορίγαμβρος, battle-bride, Aesch. Ag. 436; δορίπαλτος, brandishing the spear; Aesch. Ag. 117; and δορυμάντεως, master of the spear, Eurip. Sup. 485. It seems very likely that δορι was felt as a case form, at least in the beginning, though it may have soon became stereotyped.

The compounds of ὄρος have been given already.[1] Of these, ὀρεσσι-

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[1] See 24 and 25.

and ὀφρυοσκαφής are certainly dative cases. All of the others may be datives, except ἀλοφορβός. δακρυόεντος, dripping with tears, Aesch. Pro. 400, thus clearly a dative plural in the first member. πρατιβόλος, hunted with violence, Eurip. Bacc. 1096, may be dative. νεοτέκνορος, bereaved by ships, Eurip. Rh 48; I.A. 172, seems to be dative. νεοτέκνορπος, ship-mapling, Eurip. Phoen. 1712, may be due to analogy. In compounds of ἀλε- and νυκτε-, the ε is hardly more than a connecting vowel. The former though are often dative in sense, but never the latter — e.g. ἀλείκλυστος, washed by the sea; ἀλείπλαγκτος, beaten by the sea; νυκτίβροτος, roaring at night; νυκτίδρομος, running at night.

Case form in the orators is almost entirely limited to three conventional

words — δορίαλωτος, νεώσοικος, and ὁδοίπορος. νεώσοικος is plainly a genitive singular, though it is almost the only known case. Homer has one example, ὀνδρεύς-ωσος Il. 8, 178. Demosthenes uses the form δεος-χαδρίαν, 22, 59. The reading seems to be genuine, as both Blass and Bulaha have it. As the word stands, δεος- can be nothing but a dative plural.

Perhaps an accusative neuter is to be recognized in compounds of δορυ- and πεν- e.g. δορυφόρος, πενουρχος. Why not stem

# Accent[1]

The rigorous restrictions placed on the accentual system of the Greek language leave less freedom of position for the accent of compounds than for simple words. A far reaching influence on Greek accent was also produced by the principle of recessive accentuation. The Indo-European

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[1] The following are the general references: Whitney, PP 125-266; Wackernagel (under each class); Brugmann PP 662-664; L. Schrader, "Die Accentgesetze des homerischen nominalcompositi", in Kuhns Zeitschrift, 24, 100-128; R. Barbe, "Das Accentuationssystem der altindischen nominalcompositum", KZ 23, 470-518; Chr. Bloomfield, "Comparative Study of Greek Accent", Baltimore 1883; Kühner, Gr. Gram. Vol. I, part 1, PP 1443.

and Sanskrit there are no iron-clad rules which confined the accent of a word to any one syllable. "No" syllable then of an Indo-European or Vedic word was, on account of its position, or on account of its quantity, unable to bear the summit tone; no restriction, such as is seen in the three syllable accents of the Latin and Greek, or in the root accent of German, is to be found." The narrow limits of the three-syllable law yet allow considerable freedom of position; and certain striking coincidences between Sanskrit and Greek accent, in cases when the accent is not recessive, lead us to suppose that other coincidences when the accent is recessive are not due to

the influence of the recessive system, but that the position of the accent was always the same.

All classes of Greek compounds except the dependents may be dismissed in a word: the accent is recessive, and rests on the first member wherever it is possible. Allowing for numerous local disturbances, the same principle holds for Sanskrit in the possessives. The accent of copulatives and descriptives shifts from one member to the other.

The parallelism between Greek and Sanskrit in the accent of the dependent compound is most instructive. Greek allows little or no deviation from the established usage; so fixed is this, that in cases of doubt, the accent might be relied upon to fix

the meaning of a compound. Dependents, which have a verbal as last member, which is active in sense and governs the first member in an accusative relation, take the accent on the final member. The penult receives the accent when it is short; as most verbal second members are dissyllabic, this is usually the root syllable — e.g. δορυφόρος, οἰκοδόμος, τριοκόπος, ξυνοκτόνος, ἐχθυοφάγος. When the penult is long, by nature, or position, the accent is oxytone. — e.g. λυσοποιός, πορνοβοσκός. κακοῦργος is no exception (κακο-ἔργος); πανοῦργος is, but evidently follows the analogy of κακοῦργος.

When the verbal second member is passive, and the first denotes the instrument or agent, the accent

is recessive, and on the first member ~~member~~ when possible; — e.g. λιθό-βολος, struck by a stone; ἀγρότροφος, nourished by a wild beast; ταυρόκτονος, killed by a bull. When the accent is paroxytone, the verbal last member of each of these becomes active, and the first member the object, instead of the instrument or agent — e.g. λιθοβόλος, hurling a stone; ἀγροτρόφος, nourishing a wild beast; ταυροκτόνος, killing a bull.

Sanskrit in the main follows the same general rule, though numerous minor influences make accurate correspondences impossible. When the verbal final member is active, the accent rests on its root syllable, or is

oxytone, or the original accent of the second member is retained, according to certain conditions. When the second member is a past participle in -ta, or -na the first member receives the accent — e.g. hásta-kṛta, made by the hand; índra-prasūta, incited by Indra.

Governing first members of dependent compounds take the accent wherever it is possible — e.g. μεσόδμιος, φιλόκαλος, ἀπεμπόκαλος. The nearest parallel in Sanskrit is the compound with a present participle as prior member. The accent here is on the final syllable of the participle'

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' Whitney P 1309.

If the accent of the λιθοβόλος type has withstood the recessive influence, and steadfastly adhered to the second member, it is reasonable to assume that the λιθόβολος type was not affected by it, and that the accent was always λιθόβολος. Is there not in this a survival of an elementary principle of accent, namely, to stress the active, dominant element of a word or compound? It is noteworthy in this connection that the agent suffixes -τυ-, -τηρ, -τρις, and -ος, when it is used to form masculine agent nouns, take the accent, e.g. γραφεύς, δοτήρ, αὐλητρίς, τροφός. Words like λιθόβολος are too scarce in classic Greek

To furnish any conclusive evidence, but that their first member should be accented is in perfect accord with the accent of their counterparts — ἀδορός etc.

The accent of descriptives and possessives is in accord with this view. The adjectival or adverbial first member is the governing one, and receives the stress wherever it is permissible.

Finally, it is my belief that the three syllable law disturbed the original accentuation of compounds in many instances, but that the recessive law had little or no effect; in other words, that the accent of ἀδορός and ἀδόρος has always been as it is now.

## The Compound in Lyric and Dithyrambic Poetry.

Lyric poetry is the one field of literature above all others where compounds are most at home. The lyric poet was in a large measure free from the trammels of prose or more formal poetry and felt privileged to adorn his verses with epithets and figures which would be out of place in a more sober style. When he desired an unusual or picturesque epithet, he had recourse to a compound. He did not hesitate to coin a new one, if the language did not have one to his liking. Most of the

lyric poets are known to us only from scanty fragments, and only of Pindar and Bacchylides can one speak with definite assurance.

The Pindaric compounds[1] have been famous from antiquity for their sublimity and grandeur, and the charm which the mere succession of syllables imparts; they are often introduced only for the sensuous delight in their sound. Many of these he took from the vocabulary of epic, many he created for himself, or at least, they occur nowhere

[1] This sketch of Pindar's usage is taken from Prof. Gildersleeves Pindar, Introd., XL ff.

else in the literature." . the whole world of things, animate and inanimate is indued with life, or quickened to a higher vitality by Pindar's compounds." The gods are addressed by epithets which accord with their dignity and high position. Zeus is called διόδωρος (O. 9, 45), ἐγχειμάρσιος (O. 13, 77), and φερεκόσμου (O. 9, 6). Compounds are applied to inanimate things with almost personifying force; the lyre is ἐδυεπής (O. 10, 103); the ery ἐδύγλωσσος. Pindar, with all his daring innovations, never violates the rules of proper formation. His compounds are natural and synthetic.

and their "joints are well hidden from view".[1]

Compounds form an equally important element in the style of Bacchylides' More than a hundred new words are found in his poetry which do not occur elsewhere, and it is significant that more than ninety are compounds. Two of these have a superlative stem in the first member, μεγιστο-πάτωρ (5, 99), and μεγιστοάνασσα (18, 21). A few have ἀνασσ-, εὐρυ-, and ὑψι- in the first part: e.g. εὐρυάνασσ (5, 19), ὑψιδαίδαλτος

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1 Most of the facts here are taken from R. C. Jebb, Bacchylides, 60 ff.

(13, 18), ἀναξιμβρότας (14, 66). There are, further, new formations with -ειος as last member — e.g. ξενοπάτης (14, 48), τερψιεπής (12, 230). There are, lastly, new compound adjectives formed from two substantives — e.g. ἀρέτ-αιχμος (16, 47), ἀστύδρομος (4, 3), and, πυγοκέρας (Frag. 5-1, Bergk). Many of the compound adjectives of Bacchylides are expressive of color or splendor: e.g. μελαμφαρής (13, 13), ξανθοδερκής (8, 12), πορφυροδίνας (8, 39), φοινίκαυπος (8, 10), χρυσ-ό-παχυς (5, 40).

There are a few traces of the influence of Aeschylus on the diction of Bacchylides. βαθύπλουτος is used by Aeschylus,

Sup. 555), and by Bacchylides, 3, 82. Compounds with -δάκτος in the last member are Aeschylean — e.g. πυρὸς δάκτοις, Persae, 104, λογο-δάκτοις, Choe. 1071. Bacchylides employs μηλοδάκτων, 8, 6, and other -δάκτος compounds.

The dithyramb[1] is distinguished from all other forms of lyric poetry by its excessive use of compounds. It was recognized at all times as a more or less ecstatic mode of expression, in conformity with the praises of the wine god. Pindar and Bacchylides

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[1] The general opinion is, H.W. Smyth, Greek Melic Poets, Introd. XLIII — LVIII.

restrained their dithyrambs within the bounds of moderation; but their successors indulged in the wildest excesses, and made the dithyramb the most licentious of all forms of poetry! Their "diction was turgid, a mere parade of words, abandoned to a fury for innovation, and given over to every license of metaphor." [2]

One of the causes of the turgidity and inflation of the dithyramb was undoubtedly its excessive and unreasonable use of compounds. The ancients themselves recognized this as one

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[1] Cope and Sandys, Aristotle's Rhetoric, 3, 3, 3, note.
[2] Smyth, Introd, LVII.

of the defects of style. Aristotle in a discussion of this subject has this to say[1]:-

Τὰ δὲ ψυχρὰ ἐν τέτταρσι γίγνεται κατὰ τὴν λέξιν, ἐν τε τοῖς διπλοῖς ὀνόμασιν, οἷον Λυκόφρων τὸν πολυπρόσωπον οὐρανὸν τῆς μεγαλοκορύφου γῆς καὶ ἀκτὴν δὲ στενοπόρου καὶ ὡς Γοργίας ὠνόμαζε, πτωχόμουσος κόλαξ.

In the same chapter[2] Aristotle speaks of "epithets" as the third fault of style, and adds:-

οἱ δ' ἄνθρωποι τοῖς διπλοῖς χρῶνται, ὅταν ἀνώνυμον ᾖ καὶ ὁ λόγος ξυνύνδετος, οἷον τὸ χρυσο-

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[1] Rhetoric 3, 3, 1.

[2] Rhetoric 3.3.3.

τρίβειν· ἀλλ' ἂν ποκύ, πάντως ποιητικόν. δεῖ χρησιμωτάτη ἡ δακτυλικὴ λέξις τοῖς διθυραμβοποιοῖς· οὗτος γὰρ ψοφώδης· εἰ δὲ γλῶττας τοῖς ἐποποιοῖς.

Demetrius, περὶ ἑρμηνείας, 91, speaks to the same effect:

Δεκτέον δὲ καὶ σύνθετα ὀνόματα, οὐ τὰ διθυραμβικῶς συγκείμενα, οἷον Θεοτερπέτους πλάνης, οὐδὲ δόρατον δορύπυρον στρατόν, ἀλλ' οἰκεῖα τοῖς ὑπὸ τῆς συνηθείας συγκειμένοις

The criticisms of Aristotle and Demetrius are instructive. Though they condemn the excesses of dithyrambic poetry, they both recognize the propriety of a compound when there is no other good expression available, and the compound

is one that is easily and naturally made.

Poets of the best period though allowed themselves more freedom in the dithyramb than in any other department of lyric poetry. Some of Pindar's boldest creations are found in the few fragments of his dithyrambs that have survived.[1] In a fragment of 14 lines[2] the following occur: πολύβοιον ὄμφαλόν, παυδαίδαλον ἀγοράν, εὐθέταν στεφάνων, ἐμπεδόπτων λοιβᾶν, κλυτοδέταν θεόν, φοινικοπάλων Ἄρᾶν, ἕρμελαν ἐλελίζοντα.

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[1] Gildersleeve, XL.

[2] G. S. Farnell, Lyric Poets, 288.

Some of the fragments of the successors of Pindar, the writers of the dithyramb, show that the criticisms of Aristotle and Demetrius were just. In the fragmentary Thestes we find such lines as this[1]:—

νυμφαγωγὸς κουροτύπῳ φυρὶ
Μαρσύᾳ κλιόμενος.

The following from Philoxenus[2] has three examples:—

Ὦ καλλιπρόσωπε·
χρυσοβόστρυχε Γαλάτεια·
χαριτόφωνε κάλλος ἐρώτων·

Another fragment of Thestes[3] has

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[1] Bergk, page 427

[2] Bergk, page 411.

[3] Bergk, page 430.

there: κρατόφωνον, παντρόβων,
and κερωφιδάνδον.

As tragedy had its origin in the dithyramb, we are prepared to find the tragic poets somewhat free in their employment of compounds. We also expect to find compounds in greater numbers and variety in the choral odes than in the dialogue portions of the dramas, owing to their close kinship with the dithyramb.

# The Tragic Poets

## 1. Aeschylus.

### Table of Statistics.

| | Dialogue | Choral |
|---|---|---|
| Copulative | 2 | 0 |
| Adverbial | 5 | 3 |
| Possessive | 64 | 106 (1)' |
| Descriptive | 105 | 142 (17) |
| Dependent | 180 | 259 (30) |
| Denom. Verbs | 34 | 20 (1) |
| Total | 390 | 530 (49) = 871 |
| No. lines to 1 ex. | 12.04 | 6.45 |
| No. lines to 1 ex. for both | 9.31 | |

' Numbers in parenthesis indicate words that occur also in dialogue; these are omitted in the total no.

The above table shows that there are only 79 words which occur in both the dialogue and choral parts of the dramas. There are but 135 repeated words altogether, in both dialogue and choral odes. This leaves 736 words which occur but once. Including all repetitions, the total number of examples in the dialogue is 5118; in the odes, 5795; or in both together, 1113. This gives an average of one word to 9.08 times in the dialogue; one to 5.74 times in the odes; and one to 7.29 times in both. Of the repeated words, 81 occur but twice; 25 occur three times. The greatest number of repetitions for one word is nine. Though the choral odes contain the greater number

of compounds, the repetitions are much more frequent in the dialogue. The repetitions in the odes add but 65 to the total number of single occurrences; in the dialogue they add 125.

Individual Words and Word Groupes.

So many of the Aeschylean compounds are poetic and unusual that any selection is difficult. There is though a decided tendency for compounds to arrange themselves in groupes, to cluster around one stem as a first member. We may then note some of the more important of these groupes,

and discuss a few of the most striking of the individual words:

ἁβρο — 6. (6)[1] Five of these are found in the Persae; there is perhaps a veiled allusion to the luxury and effeminacy of the Persians: ἁβροβάτης, 1072; ἁβροδαίτης (λυδῶν ὄχλος), 41; ἁβρόγοος, 541; ἁβροπενθής, 135; ἁβροχίτων (γύνη), 543.

ἀγνόρυτος (ποταμῶν), Pro. 434 (C). Quoted only for Aeschylus, and used by him but once.

ἀδοβάτης (πολλοὶ ἀφῶτες), descended to Euripides, Per. 924 (C). Spoken by the chorus in lamentation for the noblest of the Persians who died in Greece.

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[1] The numbers in parentheses indicate the words which occur in choral passages; "C" = occurs in choral passages. The first number gives the total no. of occurrences.

α ἅπαξ λεγόμενον.

ἀνδροδάϊκτος, Choe. 860(c). We have already seen that -δάϊκτος compounds are Aeschylean. πυργοδάϊκτος (πολέμους) Pers. 104(c), λυτροδάϊκτος, Suppl. 135-(c) and αὐτοδάϊκτος, Sept. 135, also occur. The last two are passive in meaning, the other two active.

βαθυ--- 6.(4). βαθύς has sometimes its original meaning of deep; again it amounts to little more than an intensive prefix. The following have the original sense of deep: βαθύ-βουλος, Pers. 142(c); βαθύζωνος, Pers. 155; βαθύκολπος Sept. 564(c); βαθύ-χθων (of deep, fertile soil), Sept. 206(c). The last two words give a graphic picture of the method of securing the

girdle low on the hips, and allowing the dress to hang in deep, ample folds. βαθύς is merely intensive in the last two words of the group: βαθύπλουτος, very rich, Sup. 55-46); βαθυγενείος, of very old nobility, Sup. 85-8.

βαρυ—— 6. (6). βαρύς is used in the sense of heavy, severe, evil: βαρύδεικος, exacting heavy vengeance, Choe. 936; βαρυδότειρα (Μοῖρα), giver of evil gifts, Sept. 977. The other four are not unusual.

δορι-(δουρι-) 8. (7). The first member in these is generally instrumental, as we have seen in many other connections.

ἐλέναυς, ἕλκαυσπος, ἑλκήπολος, Ag. 689(e). A grim punning on

~~ἐπ~~ Ἐλέναν in the preceding line.

θεο — 15. (8). In twelve of these, the first member is a genitive of source or agent; it is accusative in the other three.

ἰσο — 11. (7). Six are dependent compounds, whose first member has the value of a dative; the others are possessives. Examples of each are: ἰσόξυγον, equal to, worth its weight in, silver, Ag. 959; ἰσοθέμων, like to a divinity, Per. 834(c); ἰσόψυχος, of equal spirit, Ag. 1450(c); ἰσόψηφος, having an equal vote, Eum. 741.

κρεισσότεκνος (ὄμμα), dearer than children, Sept. 784(c). An unusual word in both form and meaning. Comparative

stems, in the first member are almost innumerous. For an example of the superlative use, see Supp. 709 (c), μεγιστότερος, most honored. Pindar uses μεγιστόπολις (Ἀτυχία) N V making cities greatest, Ol. 8, a. f.

Δροφαιλόγος, Ag. 1441. This, and οἰοβουκόλος, Supp. 304, are the only three-membered compounds[1] in Aeschylus.

οἰστοδέγμων, Pr. 1020 (c). a compound word for the simple φαρέτρα; another variant is οἰστοδόκη, Apollonius Rhodius I, 1194.

ὀξυ — 10. (c). ὀξύς has here keen

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[1] These are discussed on pages 12, 13.

close to its original signification— e.g. ὀξυβόα, Ag. 577(c); ὀξυκάρδιος Sept. 907(c); ὀξύπρωρος Pro. 423(c).

πλουτόπλουτος (δυοῖν) Ag. 214(c). Spoken by Agamemnon of the sacrifice of his daughter Iphigenia at Aulis.

προβατογνώμων, a good judge of cattle, Ag. 765(c); here, a good judge of character. ἱππογνώμων, fr. 238, is similarly used.

ῥίψοπλος (ἀσπίς), Sept. 515. This is almost equivalent to ῥίψασπις, Aristoph. Amb. 315; Pax 1186. Words compounded with ὅπλον usually come in the second member; ὁπλοφόρος, ὁπλομάχας, ὁπλοποιός.

σιδηρο— 5:(2). σίδηρος is used both literally and figuratively:

σιδηρομήτωρ (χάλ) mother of iron, Pro. 301; σιδηρόνομος (χείρ), dispensing by means of the sword, Sept. 788(C); σιδηρόπληκτος, smitten by the sword, Sept. 911(C); σιδηρόφρων, iron-hearted, Pro. 244; σιδηροτέκτων, a worker in iron, Pro. 714.

φίρατις Ag. 693(C). A poetic variant for the more usual ἀσπιδοφόρος.

ὑστεροπότνιος (Ἐρινύς), late in avenging, Ag. 518(C).

χρυσο— (χρυσεο-) 10. (7). These are by nature poetic; two though are unusually picturesque: χρυσεμπολικός (Ἄρης), Ag. 437(C), and χρυσόγυρος Pr. 79(C). The meaning of the first is not clear, and the separate elements do not convey

the complete sense of the whole compound. Hesychius explains it as being equivalent to ἀργυρο-γνώμων. Literally, the compound should be a dependent, whose first part is genetive of price— exchanging for gold. This is evidently the opinion of L. S. Way: in his translation he paraphrases it by, "who exchangeth merchandise for gold." Χρυσόγυρος is a mythical allusion to Perseus, the legendary ancestor of the Persians; he was said to have been begotten by Zeus, in the form of a shower of gold.

2. Sophocles.

Table of Statistics

| | Dialogue. | Choral. |
|---|---|---|
| Copulative | 0 | 1 |
| Adverbial | 3 | 0 |
| Possessive | 64 | 61 (7) |
| Descriptive | 84 | 84 (10) |
| Dependent | 105 | 77 (11) |
| Demon. Verbs. | 35 | 4 |
| Total | 291 | 227 (28) = 490. |
| No. lines to 1 ex. | 25.70 | 11.69 |
| No. lines to 1 ex. for both | | 21.09. |

The number of words which occur more than once is 93; of these, 52 are repeated in the dialogue alone, 13 in the odes alone, and 28 are repeated between the

dialogue and odes. The total number of words that are used but once is 397. The total number of examples, including all repetitions, is 440 for the dialogue and 258 for the odes, or 702 for both. This gives an average of one word to 17.00 lines in dialogue; one to 10.30 lines in the odes; and one to 14.70 lines for both. A comparison with the table for Aeschylus shows that there is a falling off of about one half in Sophocles.
The proportions though between dialogue and choral odes are nearly the same for both.
In Sophocles, dialogue : odes :: 25.70 : 11.69; In Aeschylus

dialogue ; odes :: 12.04 : 6.45

The great difference between Sophocles and Aeschylus is rather surprising at first, but a comparison word by words will reveal that the highly picturesque compounds of Aeschylus are lacking to a large extent in Sophocles. For instance, Sophocles has no compounds in ἀρρο—, while Aeschylus has six. There are ten δορι— compounds in Aeschylus, and only two in Sophocles. Numerous single words might be pointed out in Aeschylus which have no counterparts in Sophocles.

the lack of unusual words in Sophocles makes individual comment difficult and unnecessary. His sense of fitness and due proportion which made him the greatest artist of the three tragic poets restrained him from an excessive use of compounds. Most of his compounds are those which have already been sanctioned by good usage. Rarely did he venture to create new ones.

δικαιόπους, O. T. 418, and δολιόπους El. 1392, are rare and very picturesque, but very few more like them could be found. If all of Sophocles' ἅπαξ λεγόμενα were collected, the number

would be very small; those of Aeschylus on the contrary would be considerable

There is a very perceptible difference in the number of compounds which the separate plays contain. The Ajax has 108, or one to 13.14 lines; the Antigone has 106, or one to 12.76 lines. The Oedipus Rex, the Oedipus Coloneus, and the Philoctetes average much less than this. The Oedipus Rex has 68, or one to 22.50 lines; the Oedipus Coloneus 93, or one to 19.12 lines; the Philoctetes has 65, or one to 22.63 lines. Here is then a wide divergence between the Ajax and Antigone

and the Oedipus Rex and Philoctetes. Though the dates of Sophocles plays cannot be definitely determined, it is safe to say that the Ajax and Antigone belong to the first part of his career, if they are not the first two of the seven, and that the Philoctetes is among the last, if not the last.

The figures given above indicate that Sophocles grew more sparing in his use of compounds as he grew older. This diminution could not have been so conscious and regular on the part of the author that it would serve as a criterion to fix the

order of succession of each of the plays, but the difference between the first part of his career and the last, between the Antigone and the Ajax, is too great to be altogether accidental.

This disparity is best seen in the sum totals of the compounds in the different plays. Isolated words are everywhere too scarce to afford much proof. It would also be inconclusive to select a few examples from the Ajax and Antigone, and pass the other plays over in silence. We may nevertheless mention a few words. All of the dissyllabic compounds of Sophocles are

in the Ajax — δορύλαπτος, 146; δουρύλαπτος, 894; and δουρύλωτον, 211. Χειροδίκαι Aj. 219, is Aeschylean, and the only δίκτυος compound in Sophocles. Five of the δι- compounds are in the Ajax and Antigone — διάκτορος, Aj. 1219; Ant. 903; διάνδιχα, Aj. 1219; 597. διανδροστασίαις is Aeschylean (Prom. 152; Sup. 948), and is also one of the few instances of a denominative verb from a possessive compound. Finally, the Antigone contains the two unusual words, μεθόχμος, about to be wedded, 623; and μεθόνυμφος, soon to be a bride, 633.

3. Euripides

Table of Statistics.

| | Dialogue | Choral. |
|---|---|---|
| Copulative | 2 | 0 |
| Adverbial | 1 | 1 |
| Possessive | 158 | 164 (27) |
| Descriptive | 134 | 104 (34) |
| Extended | 242 | 189 (46) |
| Denom. Verbs | 49 | 10 (3) |
| Total | 586 | 468 (110) = 938. |
| No. lines to 1 ex. | 31.93 | 15.78 |

No. lines to 1 ex. for both, 27.71.

The number of words repeated in the dialogue alone is 120; in the odes alone, 38; repeated between the dialogue and the odes, 110. The total number of repeated words then

in 278. The total number of examples in the dialogue, including all repetitions, is 1141; in the odes, 600; in both, 1741. This gives an average of 16.39 lines to one word in the dialogue; 12.24 lines to one word in the odes; and 14.93 for both.

The bulk of Euripides is nearly three times as great as that of Sophocles or Aeschylus, and this has its effect upon his averages. As it is, he is much nearer to Sophocles than he is to Aeschylus. The repetitions in Euripides are much more frequent than in the other two poets; they increase the number of words from 988 to 1741. In Aeschylus

they increased the number from 874 to 1113.

Euripides is the only author dealt with in this study in whom the possessive compounds outnumber the descriptives. We shall see in the treatment of the individual words that many of these are comprised in a few groups of this favorite formations. The two examples of copulatives are not pure copulatives and one is almost descriptive in force. The first of these, ἀνδρόθεος ἀνδρόθεον Rh. 971, means one who is both man and divinity, or a man divinity.

the copulative idea here is stronger than the descriptive. In the other, χρυσόχειρων, Pl. 1345, the meaning is, having hands which are serpents. The compound is first a copulative, and secondarily a possessive. It is more graphic if it is felt as primarily copulative instead of descriptive—is serpent-handed.

Individual words and word groups.

The picturesque compounds of Euripides are too numerous to be recorded in detail, so, as in Aeschylus,

the metric groups will be noted, and a few of the more unusual single words:

ἀκτιπόδων, storm footed, Hel. 1314(c). A Homeric word, see Studi 8, 409, and elsewhere.

ἀθυρόγλωσσος, not having a door to the mouth, Or. 908. Explained by Theognis, 421: ᾧ γλώσσης θύρας οὐκ ἐπίκειται; it is equivalent to ἀθυρόστομος Soph. Ph. 188.

αἱματο— s. (2). Four of these have dative first members, like αἱματοσταγής, dripping with blood, Supp. 312 (c). The other is προσεδρικὸν— αἱματωπός, (κόρη) bloody eyed, Or. 256. ὤψ and εἶδος as last members of

compounds often have no more force than that of an adjectival suffix. The full translation is having the aspect, appearance of; it is more convenient to render simply by the English suffix -y, or -ly — ἑλκώδης, marshy; νοσώδης, sickly.

δίνόγαμος (πάρις), fatally wedded, Hel. 1120(c). Similar to this is δίνόπαρις, unlucky Paris, Hec. 945(c). The latter is one of the few descriptive compounds which have an ordinary adjective as the first part. There are two more cases of this, which will be noticed when they are reached.

ἀλλόχροως, having another color, strange, foreign, Phoen. 138 (c); -re inforced by the additional epithet μεσόβαρβαρος.

ἁμαξοπλήθης (λᾶς) large enough to fill a wagon. A difficult word to classify, but probably felt as dependent wagon-filling.

ἀριστότοκος, born of the best parents. ἀριστοτόκος means bearing the best children. One of the few instances of a superlative stem as first part.

βου- . . 6. One of Euripides favorite types. Counting all repetitions there are twenty-two words; six in the odes, and sixteen in the dialogue. βούτυτος

one of the most common, means no more than sacrificial, not sacrificing oxen; this may account for the accent of the first member. Examples of it are: βούδοτον ἄρεσθαι, Hel. 1474(c); βουτύτῃ ἠδονῇ, Soph. 664; βουτύτοισι προσπαίζειν Al. 1156. βουφόρβεια (τά) a herd of oxen, Al. 1081, is unusual; it probably is felt as the (cattle) with which the βουφορβός has to do.

βοαδύπους (ἥλιος ἁρπάσας), Hec. 666(c) A wry poetic paraphrase. Compounds in —πους afford a good illustration of the fondness of Greek for concrete images. δρομάδες (Ἀρά), Soph. O. T. 478.

calls up the image of a blood-hound on the trail. The antithesis to this is the Biblical "How beautiful ... are the feet of him that bringeth good tidings." Isaiah 52, 7.

χαμαιπετῆς (ὁδούς) falling to the ground Phoen. 668 (c); of the dragon slain by Cadmus.

γυναικο— (3); — γυναικόμερμος (στολή), Bac. 780 (c); γυναικομορφος, Bac. 855; γυναικοπληθής, filled with women, Al. 952.

ἐχθρόξενος (οὐρος), hostile to guests, Al. 558. Used three times by Aeschylus. The order of the members here is probably due to euphony; ξένος is usually put first in composition

ἠλεκτροφαής (αὐγή), amber gleaming, El. 741(c). A possessive with the value of a descriptive

ἰσόνεκυς, dying alike, Or. 200(c). ἰσο- as first member regularly governs the second in a dative relation. Here, the sense is not like to corpses, but alike, equally, corpses. The compound is descriptive, not dependent.

καλλι- 30.(25). With the exception of the χρυσο- compounds, this is the most popular group in Euripides. Most of them are poetic in meaning as well as form. All but two are clearly possessive— καλλίνεως, flowing beautifully Med. 835(c); and καλλιξυής, beauti-

lucky yoked, Ind. 278(C). καλλίνικος — 27(21) — is the most common of all. It is almost equivalent to νικηφόρος, which is also a common word. Some of the most picturesque of the others are: καλλίζωλος, Or. 1382(C); καλλιγέφυρος Ph. 349(C); καλλιδίνας, H.F. 368(C); καλλιδίνας, Hel. 493; καλλιπάρθενος, Hel. 1; and καλλιστέφανος, Bac. 376(C). καλλίπαις is used both as a possessive — καλλίπαιδα στέφανον, a crown of beautiful children, H.F. 839 —, and a descriptive — καλλίπαις, a beautiful child, Or. 964(C) λευκ— 14.(10). All of them are possessive except λευκοπτερία, spotted with white, I.A. 221(C), which is dependent.

μελαμ[-ν] — 10 (3). Seven of these are possessive, the rest dependent. Examples of each are: μελαμβαθής, steeped in black, Ph. 1010; μελανοπτερύγων (πτῆνες ὀνείρων), Hec. 71.

μονο- 14. (7). Seven are possessive. μόνος is especially poetic in μονοδέρκτης, one-eyed, Cyc. 78; μονοτρά[πε]ζα (ξενία), a table, solitary, S. I. 949; and μονόχηλος, solid-hooved, S. A. 225 (C). μονότεκνος, an only child, Alc. 906 (C), is the third and last example of its class.

νυκτιφοιτός (ὀνείρων) night-haunted, H. F. 111. A word rarely of Aeschylus.

ξιφήρης — 9. A variant for the more prosaic ξιφηφόρος

Similarly τοξήρης Al. 35, but τοξοφόρος Fr. 804(e). Compounds in -ηρης (ἁρμαξιοκω) are favorites with Euripides. The preceding give each a different shade of meaning: ἁρμαξήρης fitted for a carriage (of a road), Or. 1251; μεσοτήρης, attached to the middle, I.A. 8; ποδήρης, reaching to the feet, Bac. 833; χρυσήρης, furnished with gold, Ion, 157.

ποικιλο— 5. (5). All are possessive: ποικιλοδέρμων, D.A. 226; ποικιλόδους Al. 583; ποικιλόνωτος D.T. 1245; ποικιλόπτερος, Hip. 1170; ποικιλόφρων, Hec. 1

χιονο— 4. (3): χιονοδερμων Hel. 1523(e); χιονοτρόφος (ὄρμος Ἀστέρος) Ph. 802(e); χιονόχρως, with snow-white color, Hel. 216(e); χιονώδης Hec. 91.

χρυσο[ χρυσεο]— 32. (23). This is the largest groupe in Euripides. All but nine are possessive. The individual words are not as picturesque as the καλλι- compounds.

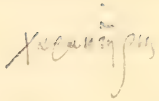
Attention is called to the great prevalence of possessive compounds in the list just given— 90 out of a total of 136. In Aeschylus, 91 words were selected for individual mention, and but 26 of them are possessive. This is significant as showing that the majority of unusual or strange compounds do not necessarily come under the head of possessives. The compounds of Aeschylus

are beyond a doubt more bold and daring than those of Euripides, yet the possessives are far more numerous in the latter than in Aeschylus. If the 1125 λεγόμενα of Aeschylus were collected, I venture to say that most of them would be found to be descriptive and dependent. Before investigating the matter, it was my opinion that the possessive compound was most frequent in Aeschylus.

The survey of the individual words of Aeschylus and Euripides has made one fact very prominent, namely, that the choral odes contain the great majority of unusual words.

# The Attic Orators.

The language of the orators presents a strong contrast to that of the tragic poets, both in the number and character of the compounds employed. Though there is such a wide divergence between the two, the orators offer no striking contrasts between one another, and what is true of one is, generally speaking, true of all. Lysias will be reserved for more special study, and will be put last; the others will be grouped more with reference to convenience in giving their statistics.



and but few particular remarks will be made under each. The order then will be: 1. Andocides, Antiphon, Leimarchus, Hyperides, and Lycurgus; 2. Lysias, Isaeus, Aeschines, and Isocrates; 3. Demosthenes. We may first note some of the general characteristics of the orators, contrasting them with the poets wherever it is possible.

The most notable difference between the poets and the orators is the absence of poetic compounds in the latter. It is perfectly normal that prose and

poetry should display this difference, but the orators have a greater aversion to poetic words than other departments of prose literature. Their orations were composed to be spoken before critical audiences, and the language had to be perfectly intelligible to the hearer. While a compound of obscure or unusual meaning might be an embellishment to the diction of a tragic chorus, it would be a serious fault in a speech before a jury. This may be illustrated by selecting a few of the favorite groupes of the tragic poets, and seeing how

many representatives they have among the orators. There are thirty two compounds in Euripides whose first member is χρυσο-; Demosthenes has only two - χρυσώνυχος, and χρυσοχόος, a gold-smith. The first is found in or. 50, 34, a doubtful oration. Lysias and Isocrates have none; Aeschines has one χρυσοκέρων, 3, 164. There are thirty κερα- compounds in Euripides; there are none in Demosthenes, Isocrates, Lysias and Aeschines. Aeschylus has six ἀβρο- compounds; there are none in the orators. Euripides in his plays has ten compounds in πολυ-, two in

βαδυ-, and four in βαδυν-. Aeschines, Lysias, and Isocrates have none of these; βαδύτητος occurs in Demosthenes, 18, 262. There are eleven compounds in μεταμ- in Euripides. Demosthenes uses only the conventional μεταμέλομαι, 48 + 5 + 6 a doubtful ovation. There are none in Lysias, Isocrates and Aeschines. An examination of the other favorite groups of the poets would show that they are just as sparingly represented as these. Great numbers of single words might be cited which have no parallel in the orators. It has been shown elsewhere that compounds which

have no composition vowel[1] (e.g. ψευδόδους), and verbal first members in -σι(-ψι) are very rare in the orators.

Another conspicuous feature of the usage of the orators is the comparatively small number of stems used for building compounds. This reduces the number of really separate words to much less than it at first appears to be. Thus, from the dependent compound οἰκοδόμος are formed οἰκοδομεῖν, οἰκοδομία, οἰκοδόμημα, οἰκοδόμησις, οἰκοδόμημα, and οἰκοδομικός.

Similarly, from οἰκοφθόρος, οἰκο-

[1] Compare page 40

φαυτεῖν, συκοφαντία, συκοφά[illegible] and συκοφαντικός, συκοφαντικῶς, and συκοφαντικῶς. These derivative forms are made from dependent compounds whose first member is accusative. A few are derived from descriptives, and almost none from possessives — e.g. κακοσεμνοῦν, from κακόσεμνος.

Secondary formations are not near so abundant in the poets, and the process usually stops with the denominative verb; rarely does it extend to an abstract or an adverb. Euripides, of the dozen, would be expected to have the most abstracts. He

furnishes but eight examples: νεκρηγία, νεοτόκος, νεοττιά, πανταχία, περιπλοκία, ὑπνοφοία, and φιλοτεκία.

The actual number of compound stems used by Aeschylus and by Demosthenes will show clearly the great difference in this respect between the poets and the orators. Of a total of 871 examples, Aeschylus has 358 separate stems; Demosthenes, on the other hand, of a total of 3682 examples has only 255 stems.

We have seen in a negative way that poetic compounds, both in form and in meaning,

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[1] Excluding only the orations accepted as genuine by Blass.

are almost entirely lacking in the orators. It will be equally instructive to view the matter from the positive side, and see what kind of compounds have survived in the greatest numbers in the orators. The descriptives and dependents preserve almost the same relative proportions that they have in the tragic poets. The possessives are relatively less frequent. Euripides has the most possessives of either the poets or the orators — 296 of a total of 955. Demosthenes has only 28, of a total of 862; Lysias 20 of 260; Isocrates 14 in 260; and Aeschines 12 in 218. Three of Aeschines are: τοιοῦτος

κακοήθης, μονόζυλος, ὁμόπονος, ὁμό-
ταφος, ὁμοίσσιος, ὁμώνυμος, πενια-
κονιάτης, σκυδρωπός, τοίμηνος,
χρυσοκέρως, and ἀλλόφυλος. It is
to be observed that four of these
have ὁμο- as the first member.
Seven of Demosthenes' number
have ὁμο—here; ὁμομήτριος,
ὁμοπάτριος, ὅμοσσος, ὁμόπονδος,
ὁμόγραφος, ὁμώνυμος, and ὁμο-
ρόφιος. ὁμο— in all these is
anaduch. Most of the possessives
of the orators here an aduch
or a monosyll as first
member; χρυσοκέρων, Dem.
3, 164, is unique. The pos-
sessives of the orators then are
but little above to those of
poetry. The scarcity of possessives

compounds in the standard prose of the orators may be readily explained by the fact that the possessive is by nature "exocentric", and its fundamental idea is not contained in its two elements, as is the case with the other classes of compounds. Greek, with its highly developed syntax, may have felt it as somewhat of an intruder in prose, but condoned its use in poetry.

The descriptive and dependent compounds represent the great mass of material in the orators. A study of these will show that most of them belong to the every-day life of the Athenian citizen,

in the performance of his public and private duties. A large part of the compounds of the orators are of a general nature, and are appropriate to a speech on any subject. A speech though dealing with some particular branch of the law exhibits more compounds connected with that particular subject than a speech on a different theme. The orations of Isaeus afford a good illustration of this. They are all forensic, and all deal with inheritance cases, except the last. Of a total of seventy-seven examples, the following deal exclusively with matters of inheritance:

ἀμελέστατος(4); ἀμεκδίκητος(13);
ἰσόμοιρος, ἰσομοιρεῖν(5); κληρονόμος,
κληρονομεῖν, κληρονομία(51); πεντε-
τέστατος(1); τριέτηρος(6).

Other more general terms of
the laws are:

ἀποχειροτονεῖν(3); εὐεπιεικία(4);
ἀδιαφάτως(1); δεσμοτεύειν(3);
νομοδέτης(3); ψευδεγγραφή(1); ψευδο-
κλητεία(1); ψευδομαρτυριῶν(11).

The following terms of re-
lationship are found:

ὁμομήτριος(3); ὁμοπάτριος(5);
ὁμοπάτωρ(2); πατράδελφος(1).

These deal with public
offices and duties:

ἀρχιερεωσύνη(1); ἀστυνόμος(4);
γυμνασιαρχεῖν(3), συμμαρχεῖν(1);
δημιουργός(1); ἱεροφάντης(2);

λιθοξεστικός (1); λιτουργεῖν, λιτουργία (24); τριήραρχος, τριηραρχεῖν (15); φυλαρχεῖν (4); χορηγεῖν, χορηγία (4).

These classifications account for nearly half of all the compounds in Isaeus. The others are more general, but equally applicable to everyday life. The only unusual word in Isaeus is ὀστοδοχεῖον, to pick up bones.

Finally, we may say that the compounds of the orators are few in number, and only such as have become well established in the heart of the language. The fact that many of them are used as stems for making denominative and secondary formations shows

1 verbs

that they have amply justified their reason for existence and are dealt as simple words

1. Eudoxides, Antiphon, Leimarchus, Hyperides, and Lycurgus.

Table of Statistics

| | Eudox. | Antiph. | Leimar. | Hyper. | Lyc. |
|---|---|---|---|---|---|
| Design | 0 | 0 | 1 | 0 | 0 |
| Copulative | 0 | 0 | 1 | 1 | 0 |
| Adverbial | 1 | 0 | 0 | 1 | 2 |
| Possessive | 1 | 6 | 5 | 0 | 0 |
| Descriptive | 17 | 5 | 5 | 19 | 6 |
| Dependent | 23 | 26 | 13 | 16 | 23 |
| Finite Verbs. | 24 | 13 | 13 | 19 | 18 |
| Total | 66 | 50 | 38 | 56 | 49 |
| No. pages to one cpd. | 1.09 | 1.40 | 1.71 | .89 | .98. |

In calculating the percentages per page, all matter foreign to the text was counted out, and the pages estimated by the Tenbrink page of thirty-two lines.

The individual differences between the members of this group cannot be used as a basis for any serious deductions. The high averages of some of them are due to the small bulk of their extant writings. There are a certain number of perfectly commonplace compounds which are common to all prose literature, and will be found to occur within the range of a very few pages. In longer treatises, the additional

examples with relatively decrease.

## 2. Aeschines, Isaeus, Isocrates, and Lysias.

### Table of Statistics.

| | Aesch. | Isaeus | Isoc. | Lys. |
|---|---|---|---|---|
| Unique | 2 | 2 | 1 | 1 |
| Copulative | 1 | 0 | 0 | 0 |
| Adverbial | 5 | 2 | 9 | 3 |
| Possessive | 14 | 3 | 14 | 12 |
| Descriptive | 50 | 19 | 60 | 18 |
| Dependent | 84 | 26 | 112 | 34 |
| Demon. Subs | 57 | 25 | 65 | 42 |
| Total | 216 | 77 | 261 | 110 |
| No. pages to 1 ppd. | .94 | 1.80 | 1.96 | 2.04. |

The individual differences between the members of this groups

are more significant than in the first owing to their greater bulk, which ranges from 139 pages in Isaeus to 509 in Isocrates. Lysias shows the lowest average of all; as the greatest exponent of the "plain style", this is no more than is to be expected of him. There is no appreciable difference between the public and private speeches. There is but one word which could be in any sense called poetic — ἐξαλεί-φειν δούτος, 19,49. this is used by Aeschylus, Ag. 1043; and by Sophocles, El. 1395. the Ἐthiopica[1]

[1] Jebb, Attic Orators, II. 183.

of Lysias may be advanced as one of the grounds for his conservatism. He strove to adapt his language to the character of the person for whom he was writing the speech. They were, in most cases, ordinary persons pleading their case before a jury. Ornamental epithets would have been unsuitable both to the speaker and the occasion.

The diction of Isocrates is almost as pure as that of Lysias. A man too timid to claim the public station for which his talents and broad patriotic spirit fitted him, he spent his

life in retirement, composing elaborate essays, and teaching others the art of speaking. "Form was of as much importance to him as content was to Lysias. Considering that he carefully elaborated his speeches in retirement, free from the disturbances of active political life, we may follow him as an authority in elegant prose expression. Jebb[1] divides his speeches into three main groups: A. Scholastic (9 Or.); B. Political (6 Or.); and C. Forensic (6 Or.). The Helen (X), and the Busiris (XI) are

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[1] Attic Orators, II., 33.

two of the four orations styled "Epideictic" by Gebb. But the Helen, a speech of sixteen pages, has only twenty two examples; and the Busiris, twelve pages, has nineteen. Orations XVII and XIX (private), of fifteen and eleven and a half pages respectively, have ten and thirteen examples. Isocrates, like Lysias, is so sparing in his use of compounds that it is hard to discriminate between the different classes of his orations.

Lysias has the largest percentage of all the orators (one example to .94 pages). His previous experience as a play actor may have influen-

and his style, though it is hardly possible to show this from the compounds which he uses. There are a few words though which are out of the ordinary. Προσευξάμενον, Epistles 5, 5, and Προσκακοδαίμονον, 1, 59 have an Aristophanic ring. He has four compounds in μισο—: μισοδέξιος, μισοφίλιππος, μισόξενος, and μισοτύραννος. The first three of these are probably of his own coining. His one copulative compound is ἀνδρόγυνος; it is applied to Demosthenes.

## 3. Demosthenes.

Our study of Demosthenes shall be confined largely to those orations which Blass admits as genuine, though the statistics will also be given for the whole corpus. The doubtful speeches are: Nos. 7, 10, 11, 12, 13, 17, 26, 32, 33, 34, 55, 40, 42, 43, 44, 46, 47, 48, 49, 50, 52, 53, 56, 58, 59, 60, 61. A distinction will then be made between the public and private orations. The public orations are: Nos. 1, 2, 3, 4, 5, 6, 8, 9, 14, 15, 16, 18, 19, 20, 21, 22, 23, 24, 25, 51. The private orations[1] are: Nos.

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[1] The selection of W. H. Kirk is followed, Demosthenes' Style in the Private Orations, 20.

27, 28, 29, 30, 31, 36, 37, 38, 39, 41, 54, 55, 57.

## Table of Statistics

| | Public | Private | Both | Whole Corpus |
|---|---|---|---|---|
| Origin | 2 (1)[1] | 2 | 3 | 5 |
| Copulative | 1 | 0 | 1 | 1 |
| Adverbial | 11 (2) | 3 | 12 | 17 |
| Possessive | 25 (5) | 8 | 28 | 31 |
| Descriptive | 69 (12) | 17 | 74 | 92 |
| Dependent | 152 (37) | 63 | 178 | 184 |
| Demon. Verbs. | 62 (10) | 14 | 55 | 101 |
| Total | 322 | 107 | 362 | 431 |
| No. pages to 1 ex. | 1·76 | 1·64 | 2·12 | 2·09. |

The public orations show a slightly lower average than the private ones. Between them -

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[1] Denotes number of words repeated in the private orations.

selves though there is no appreciable difference. The three genuine Philippics (4, 6, 9) contain 38 compounds, or exactly one to each page. The 19th oration has 86, or one to 1.08 pages.

The essential difference between the public and private speeches lies more in the character than the number of the compounds used in each. The bulk of the compounds of Demosthenes, as is the case with the other orators, are words which by constant use have become commonplace. There are yet a considerable number which, though

not very unusual, are not of frequent occurrence, and may be said to retain some of their original colour. Whilst a selection of this nature is necessarily more or less vague, we shall yet endeavour to give a list of these words for the public and private speeches together. A cross mark + will be placed before those which occur in the private speeches:

ἀνδροδαμψία, 23, 83; 51, 13.
+ αὐτολήκυθος, 54, 14; 54, 16.
γραμματοκύφων, 18, 209.
δακτυλοδεικτεῖν, 25, 68.
δολοφονεῖν, 19, 204.
+ ἐδελέχθρως, 39, 36.
εἰροφόβαλμος (one eyed), 24, 141

ἐκλοπάσται (stale mixture of dregs), 18, 50.

+ ζυγομαχεῖν, 39, 6.

θρασυχειρία, 22, 59.

ἰαμβοφάγος (eater of iambs), 18, 139.

κεπιοφόρος, 18, 260.

μεγαλφονία, 25, 218.

μεσαδηνιότατος, 23, 202.

μισοπόνηρος, 21, 218.

παλιγκάπηλος, 25, 46.

πατραλοίας, 24, 102; 24, 104.

πεζέταιρος, 2, 17.

πυλαγορεῖν, 18, 155.

σπερμολόγος (picking up seeds), 18, 127.

τριτκαιδέκατος, 25, 82.

φελλαδηνιότατος, 19, 308

φυσογνωμονεῖν, 25, 98.

χειμέροους, 18, 153.

χειροήθης, 3, 31.

ὠτακουστεῖν, 19, 288.

Three only of this list of twenty six words are found in the private speeches. The difference in subject matter may partially explain this disparity. The private speeches deal with ordinary lawsuits which arise between citizens of the community, and the range of words and ideas is narrow when compared with the public speeches. The private speeches offer a proportionately larger number of compounds than the public speeches, but many of them are the ordinary terms of the law courts.

The public speeches further contain almost all of the abusive or derogatory epithets

in Demosthenes. Those which are found in the private speeches are very general terms, which ~~which~~ are not exclusively confined to the private speeches. The 18th and 19th orations contain a large part of these terms, many of which are applied to Aeschines. In the following list, those words which are found in the private as well as the public orations have a cross mark † before them; an A is placed before those which refer to Aeschines;

†ἀπερόκακος, 22, 75;

†γραμματοκύφων, 18, 204

A †διαβολός, (5 times in 18 and 19)

†ἀμφορεύς, 18, 139

Ἐρόσυλος, (3 times in 24)

κακοδαίμων, 19, 115.

A + κακοήθης, 13, 11; 13, 103; 37, 15 (twice of Aes.)

A κακόνους, 18, 34; 42, 11; 18, 136.

κακοῦργος, (8).

+ λωποδύτης, (4).

μικρόψυχος, 18, 269.

A πανοῦργος, 1, 3; 19, 95.

A στρυνοδόγος, 18, 133.

+ σκυδρωπός, (only in private Ors.).

A + συκοφάντης, (18 times; 3 times of Aes.)

φιλοίδορος, 18, 126.

φιλήτης, 18, 242.

Only four of these terms occur in the private speeches, and but one exclusively there — σκυδρωπός. Three are applied directly to Aeschines, and three are used of him

alone — γραμματοκύφων, ἰαμβοφάγος, and τριταγωνιστής. the first two were coined by Demosthenes to cast reproach upon Aeschines' previous career as an actor and his experience as a public clerk. they are bold innovations, but hardly justify the scathing criticism made by Aeschines upon the language of Demosthenes[1]:

οὐμέμνησθ' αὐτοῦ τὰ μιμρὰ καὶ ἐπίδεινα ῥήματα, ἃ πῶς ποθ' ὑμεῖς, ὦ σεμνότεοι ἐκαρτερεῖτε ἀκροώμενοι; ---- ταῦτα γὰ ἐστιν, ὦ κύναδες, ῥήματα ἢ θαύματα;

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[1] Aeschines 3, 166.

The doubtful orations show no evidence that they are not genuine from the compounds which they contain. A separate table has not been prepared for them, but the general table shows that they add but few new examples, except in the case of the denominative verbs. Their bulk is about half that of the genuine orations (3506 to 7443) but the number of unusual words is far less, in fact, almost none. In 39,18 and 56,29 the term ἐπιπόλους is used; the word is technical and signifies money lent on bottomry with the risk of the outward voyage only assumed

ἕτερος here has more nearly its literal meaning than in ἑτερόδοξος, 24, 14. There are two more words which are not common, ἀπόνεως (= ἀπόνους) 5-0, 05; and ὀνάδετος, 4c, 7. These three words exhaust the supply of uncommon words in the doubtful orations. If these are imitations of Demosthenes, the imitators erred rather on the side of overcaution.

The epistles and proemia offer nothing new or unusual. Their average is not far from that of an equal number of pages taken from the orations. The number of examples for the epistles is twenty-six

-or one to .84 pages; the pneumo-
-nic thirty, or one to 1.20 pages.
The average for the Philippics
was found to be one to one page;
for the 19th oration one to 1.08 pages.

Plato

A consideration of Plato's use of compounds is introduced here only for the sake of contrast with the orators. The treatment then will be brief, and statistics will be given for a part only of the entire corpus. This will include the Republic, the Laws, and the following dialogues: Charmides, Laches, Lysis, Protagoras, Gorgias, Euthydemus, Hippias Maior, Hippias Minor, Meno, Menexenus, and Ion. This is an amount of text roughly equivalent to the whole corpus of Demosthenes, or to the genuine orations of Demosthenes, and the corpus of Isocrates.

Remarks on this usage though will not be confined to this part of this work.

Table of Statistics.

| | |
|---|---|
| Design | 5 |
| Copulative | 2 |
| Adnubial | 15 |
| Possessive | 108 |
| Prescriptive | 149 |
| Dependent | 322 |
| Pronom. Verbs | 103 |
| Total. | 704 |
| Ave. ~~pages~~ to Sex. | 1.70 |

The average is higher than the public and private orations of Demosthenes combined, and considerably higher than, that of the whole corpus of

Demosthenes (2.63) the proportion of possessive compounds is also higher than that of Demosthenes.

Considering the great bulk of Plato's writings, there are not many compounds which are unusual in form or meaning, but there are enough to show that he did not hesitate to employ any word which would clearly express his thought, or coin one if necessary. We have some combinations which are of a very temporary character. In the Meno (88 a, b) two occur which have an interrogative as first member, and the compounds are used to ask a direct question — πόσοι δύο λόγοι εἰσιν, and πόσοι δύο εἰσιν. The answers are, τὸ μὲν

πλέθρον, and ὀκτόπους. ποσίδεσμος, Crat. 402 c, has clearly a case form in the first member. There are occasionally long copulative aggregations of numerals, strung together by καί — e.g. ἑνὸς καὶ τριάκοντα καὶ πεντακοσίους πλοιδίους, Pol. 587 e; τετρακοσίους καὶ πεντακισχιλίους τόν, Pol. 587 e. Finally, compounds like δορυδρέπανον Lach. 183 d, ἑδεδόδουλος Pol 562 d, ἐνυγροδυρίας Leg. 784, and ἡμερόχθαρος Pol. 352 e, could hardly be called violations of the laws of formation, but they are not real synthetic compounds.

Plato shows a fondness for compounds in —ποιός, and —ειδος. The former are largely used in the illustrations which he draws from the artisans and

craftsmen — eg. ἀγαλματοποιός, ἀνδριαντοποιός, κλινοποιός, etc. A few representatives of the latter are, θρηνώδης, θυμοειδής, μυθώδης, ὀχλώδης, and κηφηνώδης.

The Platonic compounds finally is different in some respects from that of the orators, as we have seen above, but it is scarcely more poetic. A few words like ἀρουραῖος, Leg. 842e, βουκέφαλος, Pol. 546a, κεφαλοβόλος, Leg. 855d, and ὑψηλόνους, Phaedr. 270a, might be selected, but the number would be small, and would have none of the abrupt grandeur of Aeschylus, or the picturesque beauty of Euripides.

Conclusions.

1. The dependent compound is the largest and most important class in all departments of Greek literature, and after it, the descriptive the possessive compound, though more at home in poetry than in prose, does not necessarily contain a majority of the picturesque and unusual words, and does not in Aeschylus. But that it may do so, is shown by the preponderance of the possessives over the descriptives in Euripides, where most of the poetic compounds are possessives. Copulative compounds are everywhere scarce, and the design is not found

in poetry. Denominative verbs and other secondary formations are more numerous in the orators than in the poets.

2. The choral odes of tragedy far exceed the dialogue in the number and variety of compounds. The number of examples in the dialogue amounts about one half that of the odes. This is explained by the close relationship between the choral odes and the ditty and, where compounds are most frequent and unusual. There are more repetitions of words in the dialogue than in the odes.

3. Sophocles has only about one half as many compounds as

Aeschylus, and but few extra-
ordinary words. There is a decided
decrease in numbers in this later
plays. Euripides is much nearer
to the average of Sophocles
than he is to that of Aeschylus.
He has almost as many unusu-
al words as Aeschylus, but
they are of a milder tone, and
lack much of the rugged
grandeur of the Aeschylean
compound. His great fond-
ness for words in κε λλε-
and χρυσο- indicates this.
4. Compounds which are
poetic in form or meaning
are very rare in the orators. The
possessive compound is relatively
less frequent than in the

poets. Of the five orators whose extant works are extensive enough to warrant any serious conclusions, Aeschines has the highest average, and Lysias among the lowest. Demosthenes' average is lower than Lysias', but this is due to his larger corpus. Were it no larger than that of Lysias, his average would in all likelihood be much higher. Almost all of the compounds of Demosthenes that have not lost all of their original color are found in the public speeches. The doubtful orations show greater caution in the use of compounds than those which

are unquestionably genuine; otherwise they display no evidence of being spurious.

4. Plato's average is about the same as that of the orators taken together; a little higher than Demosthenes and Lysias, much lower than Aeschines. Isocrates almost as far removed from the poets as the orators are, he has a considerable number of compounds which are not characteristic of other good prose writers, and are peculiarly his own.

# Vita.

Thomas Wyatt Dickson was born at Raeford, North Carolina, November 3, 1884. He received his preparatory training at Raeford Institute, Raeford, North Carolina. In September 1903 he entered the University of North Carolina, and graduated in June 1907, receiving the degree of B.A. He returned to the University of North Carolina in September 1908, and pursued a course of study leading to the degree of M.A, which was conferred in the following June. The subjects offered for the degree were Economics (major) and Political History (minor). In October 1909 he entered Johns

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